

Authentic
GUITAR-TAB
Edition
Includes Complete Solos

SELECTIONS FROM

PANTERA

FAR BEYOND DRIVEN



PARENTAL
ADVISORY
EXPLICIT LYRICS

STRENGTH BEYOND STRENGTH

All gtrs. tune down 1/2 step:

⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

Words and Music by
 VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately $\text{♩} = 112$

Verses 1 & 2:

A5 G#5

G5

G \flat 5

A5

C5

1. There's noth - ing. No ed - u - ca - tion. No

2. See additional lyrics

Gtr. 1

A5 G#5 G5 G \flat 5 A5

fam - 'ly life — to o - pen my arms — to. You'd say my

C5 A5 B \flat 5 A5 B \flat 5 A5 B \flat 5

job's to - day, — yet gone to - mor - row, I'll be broke in a gut - ter.

G \flat 5 F5 A \flat 5 F5

I know the op - in - ion. A

PM. PM. PM.

No Chord G \flat 5 F5

bro - ken rec - ord. Fuck

3 3

PM.

A \flat 5 F5 E5

you and your col - lege dream. — Fact is, we're strong - er than all.

3

PM.

1. A5 G \flat 5 G5 G \flat 5 2. N.C.

2. You're

Play 3 times

Interlude I:
Half-time feel
Play 3 times

Interlude I musical notation. Treble staff: 8 measures of eighth notes. Bass staff: 8 measures of octaves and single notes (0, 1, 2).

A5 G#5 G5 Gb5 Verse 3: Gb5 F5

Verse 3 musical notation, first system. Treble staff: 8 measures, including rests and a melodic phrase. Bass staff: 8 measures of octaves and a melodic line. Fingering: 0-1-1-0-1-1-0-1, 2-1-1-1-2-1-1-1.

Sad state of af-fairs.

P.M.

A#5 F5 N.C. Gb5 F5

Verse 3 musical notation, second system. Treble staff: 8 measures, including rests and a melodic phrase. Bass staff: 8 measures of octaves and a melodic line. Fingering: 0-1-1-0-1-1-0-1, 7-6-6-6-5-5-5-4, 4-4-4-3, 1-1-1-1-1-1-1-1.

Crip - pled A - mer - i - ca.

Pipe

P.M.

P.M.

A#5 F5

E5

Verse 3 musical notation, third system. Treble staff: 8 measures, including rests and a melodic phrase. Bass staff: 8 measures of octaves and a melodic line. Fingering: 1-1-1-1-1-1-1-1, 6-6-6-3, 1-1-1-1-1-1-1-1, 2-2-2-2, 0-0-0-0.

dream butt - fucked

Im - mune.

Strong-er than all.

Half-time
F5 C/E F5

G♭5

F5 C/E F5

G♭5

F5 C/E F5

G♭5

F5 C/E F5

G♭5

w/Fill 1 (Gtr. 2, 2nd time)

(2nd time) Rrrr!

Rhy. Fig. 1

We've
(end Rhy. Fig. 1)

Bridge I:

F5 C/E F5

G♭5

F5 C/E F5

G♭5

F5 C/E F5

G♭5

grown in - to a mon - ster.
See additional lyrics

An ar - ro - gant, ex - plo - sive

1.-3.
w/Fill 1 (Gtr. 2)

F5 C/E F5

G♭5

4.

Interlude II:
Play 3 times

F5

G♭5

moth - er - fuck.

Far too late!

A.H.

8th

A.H.

With bar (dive)

F5

G♭5

F5

G♭5

F5

grad. dive

Fill 1

Gtr. 2

Guitar Solo:

w/Rhy. Fig. 1 (Gtr. 1, 4 times)

F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5

Gtr. 2

W/harmonizer effect

Gtr. 3

f w/harmonizer effect

F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5

F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5 F5 C/E F5 G \flat 5

F5 C/E F5 G♭5 F5 C/E F5 G♭5

Bridge II:

F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5 F5 C/E F5 G♭5

Double-time N.C.

A5 G#5 G5 Gb5

[illegible]

(See additional lyrics)

le - gal - ize. — There

would not be a choice — but to take our side. —

ev - er strong - er than all. Strong - er than all.

Additional Lyrics

Verse 2:
 You're working for perfect bodies, perfect minds and perfect neighbors.
 But I'm helping to legalize dope on your pristine streets and I'm making a fortune.
 You're muscle and gall. Naive at best. I'm bone, brain and cock.
 Deep down stronger than all.
 (To Interlude I)

Bridge I:
 Hard as a rock. Shut like a lock.
 Finally, the president in submission.
 He holds out his hand on your television and draws back a stump.
 It's too late for some.
 (To Interlude II)

Verse 4:
 Be there no question of certain strengths.
 Know this intention. Forever stronger than all.
 (To End)

F#5 G5 N.C.(E5)

F#5 G5

— birthed — its gift. —

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 0 0 2 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 3

Double-time

N.C.(E5)

F#5 G5

No more, The small one, the weak one, the fright - ened one.

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 2 3 5

N.C.(E5)

F#5 G5

Run - ning from beat - ings, de - flat - ed, I'm be - com - ing

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 2 3 5

N.C.(E5)

F#5 G5

more than a man, More than you ev - er were.

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 2 3 5

N.C.(E5) F#5 G5

3 3

Driv - en and burn ing to rise be - yond Je - sus!

PM

0 0 2 1 0 0 2 1 0 0 2 1 0 4 5 3

Chorus:
Half-time feel

B5 A5 D5/A w/Fill 1 (Gtr. 2) (B5) (A5) D5/A

I'm born a - gain

PM.1

PM.1

9 7 5 0 0 5 2 7 6 5 0 0 5 2

B5 A5 D5/A

with snake's eyes. Be - com - ing

PM

9 7 5 0 0 5 2

Fill 1
Gtr 2

7 6 5 7 6 5

w/Fill 1 (Gtr. 2)
(B5) (A5)

D5/A

1.

Double-time

God - size

w.Rhy. Fig 1A (Gtr. 2, 4 times)

N.C.(E5)

F#5 G5

Err

N.C.(E5)

F#5 G5

N.C.(E5)

PM

F#5 G5

N.C.(E5)

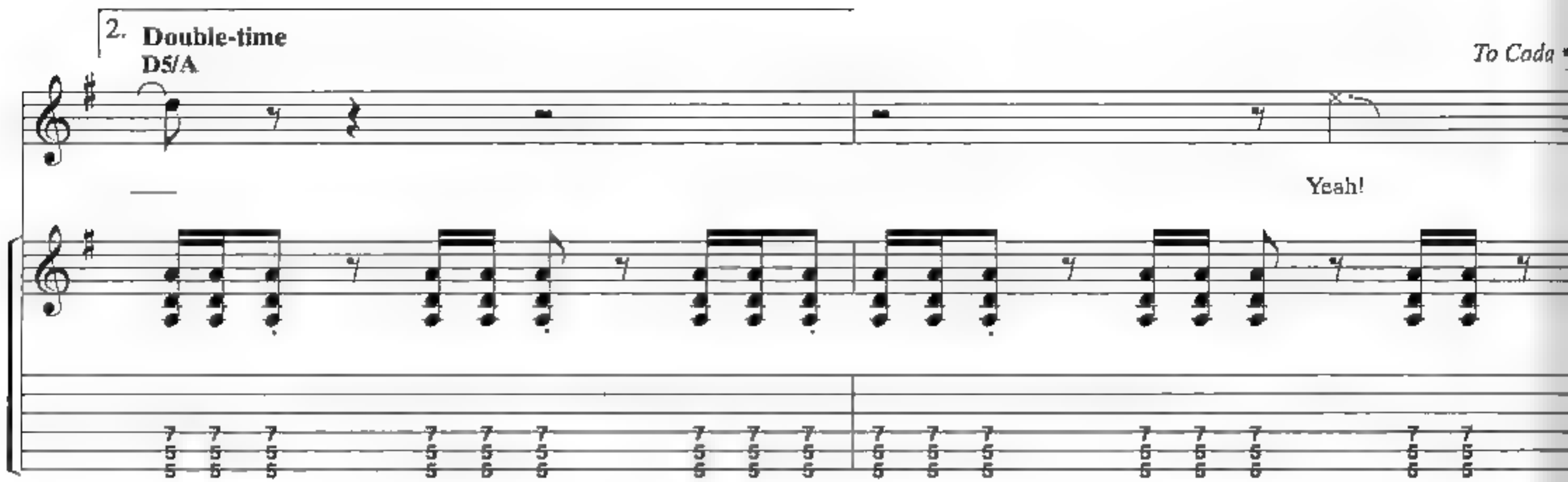
F#5 G5

PM

2. Double-time
D5/A

To Coda

Yeah!



Interlude:
Play 4 times
N.C.(E5)
(Bass gtr. imitates Rhy. Fig. 1)

F#5 G5 D5/A

D.S. (2nd ending) al Coda

w/Gtr. synth sound effects



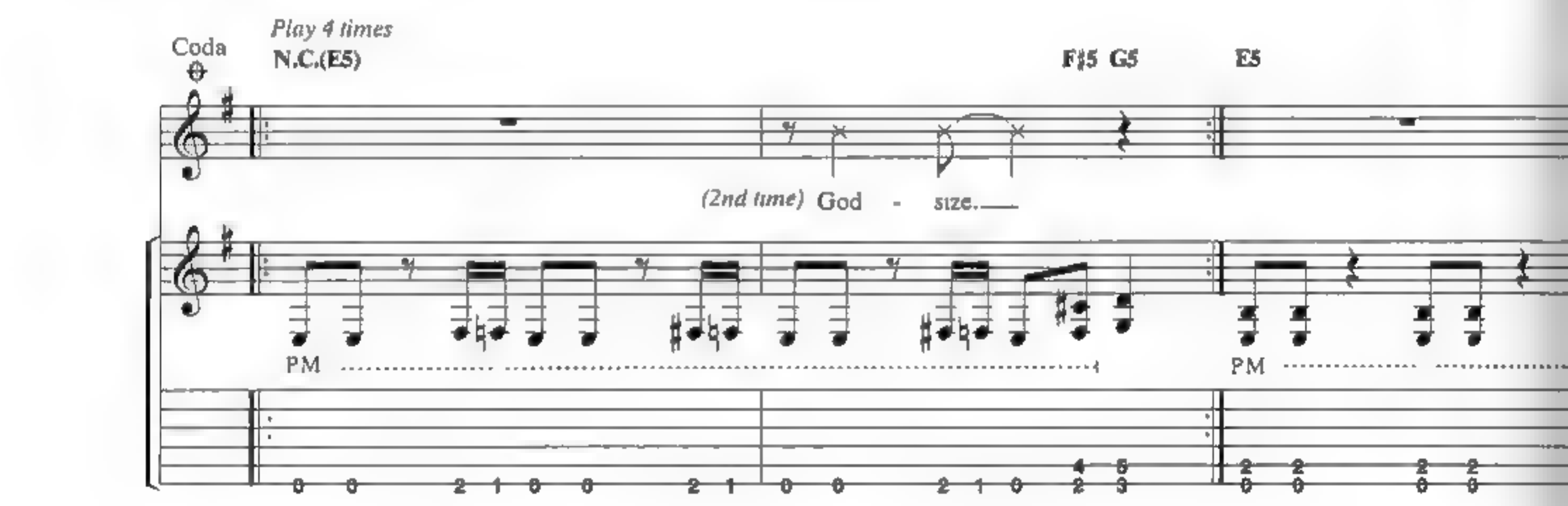
Coda

Play 4 times
N.C.(E5)

F#5 G5 E5

(2nd time) God - size.

PM



F#5 G5 E5

F#5 G5

PM.



Additional Lyrics

Verse 2:
I found my life was slipping through my hands.
Perhaps through death my life won't be so bad.
I can see you, can fuck you, inside of you.
Staring through your eyes.
Belittle your friends to serve me, to suck me, to realize my saving grasp.
I of suicide. I the unlord.

5 MINUTES ALONE

All gtrs tune down 1 1/2 steps:

- ⑥=C# ③=E
⑤=F# ②=G#
④=B ①=C#

Words and Music by
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Slowly ♩ = 82

Intro:

G5 A5 E5

G5 A5 E5

G5 A5 E5

B♭5 G5 E5

G5 A5 E5

G5 A5 E5

Gtr. 1

G5 A5 E5

B♭5 G5 E5

G5 A5 E5

G5 A5 E5

G5 A5 E5

B♭5 G5 E5

G5 A5 E5

G5 A5 E5

G5 A5 E5

B♭5 G5 E5

No Chord

Verse:

(E5)

1 I see you had your mind— all made up, you group of pit - i - ful liars.—
2. See additional lyrics

E(-5) **(E5)**

Be - fore I woke to face - the day your mas - ter plan trans - pired. Some - thing - told me -

E(-5)

— this job has more to meet - the eye. My song is not be - lieved? — My words some - what de - ceiv - ing? —

NC

Now I'm un - whole.

Pre-chorus:
(E5)

You've raged a war of nerves, — but you can't crush the king - dom

PM ..

G5 A5 E5

G5 A5 E5

Can't be what your id - ols are.

G5 A5 E5

G5 A5 E5

G5 A5 E5

G5 A5 E5

Can't leave that scar.

You cry for com - pen - sa - tion.

Chorus:

G5 A5 E5

G5 A5 E5

G5 A5 E5

B^b5 G5 E5

I ask you please just give us

five min - utes a - lone..

G5 A5 E5

G5 A5 E5

G5 A5 E5

B^b5 G5 E5

Just give us.

G5 A5 E5

G5 A5 E5

G5 A5 E5

B \flat 5 G5 E5

five min - utes a - lone —

G5 A5 E5

G5 A5 E5

G5 A5 E5

B \flat 5 G5 E5

NC.

To Coda ⊕

Err!

I feel like bro-ken glass. —

Interlude:

NC.

A5 G#5 G5 F#5 F5 G5 A5 E5 G5 A5 E5

Err! Five min - utes

G5 A5 E5 Bb5 G5 C5 G5 A5 E5 G5 A5 E5
 a lone

G5 A5 E5 B♭5 G5 E5
 Just give us Yeah!
 with bar (dive and release)

Interlude:
N.C. (G5)

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature. It contains a bass line with fingerings (1, 2, 3, 4, 5) and a 1/2 note rhythm. The score is divided into two measures by a double bar line.

NC

$$F_{\text{H}_2\text{O}}$$

Giv 2

(C5) (D5)

1/2 1/2 1/2 1/2

10 10 8 10 8 8 10 10 8 10 10 8 12 12 10 12

10 10 8 10 10 8 10 10 8 10 10 8 12 12 10 12

(15)

FS

F5

B65

F5

E5

F5

ES

B5

F5

G.5

F5

G5 G5

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, starting with a repeat sign. The second system continues the melody on a single staff, also beginning with a repeat sign. Below the melody, there are two empty staves, likely for accompaniment. The score is written in a clear, legible font, with notes and rests clearly defined.

D.S. $\frac{3}{8}$ al Coda \oplus

F5 G♭5 F5 G♭5 G5 F5 G♭5 F5 G♭5 G5 NC

I ask you please, just give us

Coda \oplus Outro:
E5

B♭5

E5

I ask you please, just give us, I ask you please, just give us, I ask you please, just give us,

F5

G5 A5 E5

G5 A5 E5

B♭5 G5 E5

I ask you please, just give us...

I ask you please,

I ask you please,

G5 A5 E5

G5 A5 E5

B♭5 G5 E5

G5 A5 E5

I ask you please,

I ask you please,

(w/ad lib vocal until end)

[illegible]

Repeat and fade

G5 A5 E5 G5 A5 E5 Bb5 G5 E5 G5 A5 E5 Bb5 G5 E5 G5 A5 Bb5

PM. ---f PM. ---f PM. ---f PM. ---f

5 7 2 5 7 2 8 5 2 5 7 2 8 5 2 5 7 8
3 5 0 3 5 0 6 3 0 3 5 0 6 3 0 3 5 0

G5 A5 E5 G5 A5 E5 B♭5 G5 E5 G5 A5 E5 B♭5 G5 E5 G5 A5 B♭5

Musical notation for the guitar solo, showing a treble clef staff with a key signature of one sharp (F#). The notation includes various chords and intervals, with some notes marked with "PM." (Palm Mute). The chords are: G5 A5 E5, G5 A5 E5, B♭5 G5 E5, G5 A5 E5, B♭5 G5 E5, and G5 A5 B♭5. The bass line consists of a series of eighth and sixteenth notes, often beamed together, providing a rhythmic foundation for the solo.

Additional Lyrics

Verse 2.

verse 2:
I read your eyes, your mind was made up.
You took me for a fool.
You used complexion of my skin for a counter racist tool.
You can't burn me. I've spilled my guts out in the past
Taken advantage of because you know where
I've come.
My past. (To Pre-chorus)

I'M BROKEN

Moderately ♩ = 148

Half-time feel

Intro:

No Chord (E5)

*Guitar I

Words and Music by
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mf

Feedback

Feedback

*2 guitars arranged for 1 with harmonizer effects set 8th

Feedback

Pick slide

A.H.

1. I

PM

Tuning for all guitars: ⑤ = C#, ⑥ = F#, ④ = B, ③ = G, ② = G#, ① = C#

Verses 1 & 2:

N.C.

won - der if we'll smile in our cof - fins while loved ones mourn the day, ab -

2. See additional lyrics

sence of our fac - liv - ing, laugh - ing, eyes a - wake. Is

(E5)

this too much for them — to take? Too —

young for one's con - clu - sion the life

style won — Such val - ues you taught — your son. — That's

PM PM

Bridge:
N.C.(E5)

how! That's how! That's how! Look at me

now

Choruses 1 & 2:
N.C.(E5)

1. I'm brok - en, — in - her - it my —

2. See additional lyrics

1. E5

hfe. I'm brok - en!

P.M.

2. E5

Interlude:
E5

Uh!

P.M.

PM

PM

F5

That's

P.M.

Bridge:
N.C.(E5)

how!

Look at us now!

5 6 5 3 6 | 2 3 2 1 0 | 5 6 5 3 0 | 2 3 2 1 0

Guitar solo: N.C.(E5)

Let ring

*2 guitars arranged for 1.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in a simple, folk-like style. The score is divided into two systems. The first system contains the first two lines of the melody and bass line. The second system contains the next two lines of the melody and bass line. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is divided into two systems. The first system contains the first two lines of the melody and bass line. The second system contains the next two lines of the melody and bass line.

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values and rests, including a wavy line at the end. The lower staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various note values and rests, including a wavy line at the end. The text 'With bar' is written below the bass staff.

With bar

With bar

15th

loco

A.H.

With bar

12 10 12 14 12 14 12 16 (16) 14 12 14 5 12 12

With bar

With bar

2 Hold bend

With bar

With bar*

14 12 15 12 15 (15) (15) 15 15 15 15 15 15

*Pull up on vibrato bar

With bar

With bar

Feedback

15 15 15 15 15 15 15 15 15 15 15 15

loco

loco

19 19 12

Guitar 2

15 17 19 19 15 17 19 19 16 17 19 19 15 17 18 19 20 21 22 22

Guitar 1

2 2 2 5 7 5

Chorus
N.C.(E5)

I'm brok - en! _____ In - her - it my _____

Guitar 2

(8^{va})

loco

11 7

12

Guitar 1

0 2 0 2 0 2 0 3 0 5 7 5 5 7 5 0 2 0 2 0 2 0 3 0 5 7 5 7 0

life _____ I'm brok - en! _____ That's

E5

PM.

0 2 0 2 0 2 0 3 0 5 7 5 5 7 5 0 2 0 2 0 2 0 3 0 2 2 0 0 2 2 0 0

Bridge:
N.C.(E5)

how! _____

Guitar 1

with wah

5 6 5 3 0 2 3 2 1 0 5 6 5 3 0 2 3 2 1 0

Look at me now _____

5 6 5 3 0 2 3 2 1 0 5 6 5 3 0 5 6 5 3 0

Chorus:
N.C.(E5)

N.C.(E5)

I'm brok - en! _____

0 0 7 5 0 2 0 2 0 2 0 3 0 5 7 5 5 0 2 0 2 0 2 0 3 0

I'm brok - en! _____ I'm brok - en! _____

6 7 5 0 2 0 2 0 2 0 3 0 5 7 5 5 0 2 0 2 0 2 0 3 0

Outro
E5

The musical score for the Outro section consists of two staves. The top staff is a vocal line in treble clef, key of E major (three sharps), and 4/4 time. It contains the lyrics "I'm broke!" and "Uh!". The bottom staff is a guitar line in treble clef, also in E major and 4/4 time. It features a repeating rhythmic pattern of eighth notes, with a "PM" (pick up) marking at the beginning of the first and second measures. The guitar line ends with a final chord marked "5".

Repeat and fade

The musical score for the Repeat and fade section consists of two staves. The top staff is a vocal line in treble clef, key of E major, and 4/4 time. It contains the lyrics "I'm broke!" and "Uh!". The bottom staff is a guitar line in treble clef, also in E major and 4/4 time. It features a repeating rhythmic pattern of eighth notes, with a "PM" (pick up) marking at the beginning of the first and second measures. The guitar line ends with a final chord marked "5".

Additional Lyrics

Verse 2: One day we all die,
A clichéd fact of life.
Force-fed, to make us heed,
Inbred to sponge our bleed.
Every warning, a leaking rubber,
A poison apple for mingled blood.
Too young for one's delusion,
The lifestyle cost.
Venereal mother embrace the loss.
That's how.

Bridge 2: Look at you now,

Chorus 2: You're broken.
Inherit your life.

(To Interlude)

HARD LINES, SUNKEN CHEEKS

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. tune down 1 1/2 steps:

⑥ = G# ③ = E
⑤ = F# ② = G#
④ = B ① = C#

C5



Moderately ♩ = 86

Intro:

Em6

Gtr. 1

E°7

A7(no3)

C5

mf

Let ring

Let ring

Let ring

Em6

E°7

Am

Let ring

Let ring

Let ring

Half-time feel

Moderately ♩ = 100

No Chord (B5)

1.-3.

4.

G5

A5

F5 G5

F5

A5

F5 G5

F#5

Gtr. 1

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

rit.

*Gtr. 2

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

rit.

*2 gtrs. arr. for 1

Moderately ♩ = 134

Verse 1:

F5 E5

F5 E5

F5 E5

As a child, I was giv - en the gift to en - ter - tain — you —

Gtr 2

P.M.

P.M.

P.M.

G5

F5 G5 F5

E5

F5 E5

But through blood I in - her - it - ed a

P.M.

P.M.

P.M.

P.M.

F5 E5

G5

F5 G5 F5

F5 E5

life that could de - stroy — you! — I drink all day, I smoke all day, I

P.M.

P.M.

P.M.

P.M.

F5 E5

F5 E5

G5

F5 G5 F5

took your daugh - ter's breath a - way. I've done it all but tap the vain —

P.M.

P.M.

P.M.

P.M.

F5 E5 F5 E5 F5 E5

These hard lines and sun - ken cheeks are text-book rea - sons all these Chris-tians come a-live and try to sell

PM. PM PM

3 2 2 2 2 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 2 2 2 3
1 0 0 0 0 0 0 0 0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0

Half-time feel
Moderately ♩ = 100
Chorus:
B5

The musical score is written for guitar and voice. It consists of three systems of staves. The first system has a vocal line and a guitar line. The second system has a vocal line and a guitar line. The third system has a guitar line. The score includes various musical notations such as notes, rests, and chords. The lyrics are: "you. My soul for a". The guitar part includes a solo section marked "Gtr. 2". The score is written in G major and 4/4 time.

System 1:

- Vocal:** Treble clef, key signature of one sharp (F#). The first measure contains a whole note with a cross symbol and the lyric "you.". The second measure contains a whole rest.
- Guitar:** Treble clef, key signature of one sharp. The first measure contains a whole note chord (G5). The second measure contains a whole note chord (F5 G5 F5). The third measure contains a whole note chord (B5). The fourth measure contains a whole note chord (F#5). The fifth measure contains a whole note chord (F#5) with a triplet of eighth notes.

System 2:

- Vocal:** Treble clef, key signature of one sharp. The first measure contains a whole note with the lyric "My". The second measure contains a whole note with the lyric "soul". The third measure contains a whole note with the lyric "for". The fourth measure contains a whole note with the lyric "a".
- Guitar:** Treble clef, key signature of one sharp. The first measure contains a whole note chord (G5) with a "P.M." marking. The second measure contains a whole note chord (F5 G5 F5) with a "P.M." marking. The third measure contains a whole note chord (B5). The fourth measure contains a whole note chord (F#5). The fifth measure contains a whole note chord (F#5) with a "P.M." marking.

System 3:

- Guitar:** Treble clef, key signature of one sharp. The first measure contains a whole note chord (G5). The second measure contains a whole note chord (F5 G5 F5). The third measure contains a whole note chord (B5). The fourth measure contains a whole note chord (F#5). The fifth measure contains a whole note chord (F#5) with a triplet of eighth notes.

B5 F5 F#5 G5 B5

goat.

F#5 **B5** **F5** **F#5** **G5**

Yet I'll out - line you all

P.M.

4 4 2 10 4 4 2 7 3 3 1 4 2

Bridge I:
N.C.(B5)

Gtr. 1

A.H. A.H.

A.H. A.H.

A.H. A.H.

G5

A5

F5 G5

F5

Gtr. 2

A.H.

A.H.

A.H. A.H.

A.H. A.H.

(B5)

A.H. A.H.

A.H. A.H.

A.H. A.H.

rit.

G5

A5

F5 G5

F#5

A.H.

A.H.

A.H. A.H.

A.H. A.H.

rit.

Moderately fast ♩ = 134

Verse 2:

F5 E5

F5 E5

F5 E5

You know it's bad, some may say sad. A hang-ov - er is in - spir - a -

Gtr. 2

P.M.

P.M.

P.M.

[illegible]

F5 E5

G5

F5 G5 F5 F5 E5

bad trip, the emp - ti - ness. Nev-er sleep or al-ways sleep. A

PM.

PM.

PM.

PM

[illegible][illegible]

Half-time feel
Moderately ♩ = 100

Chorus:
B5

G5

F5 G5 F5

F#5

tion.

Gtr. 2

My soul for a

P.M.

P.M.

P.M.

B5

F5

F#5

G5

B5

goat.

F#5

B5

F5

F#5

G5

Yet I'll out - live the old.

P.M.

Bridge II:
N.C.(Cm)

Whisper Ah.

Gtr. 2

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

3

6

4

(4)

3

2

4

6

(6)

3

5

(5)

3

3

4

3

2

1

2

1

Ah.

A.H.

A.H.

A.H.

A.H.

A.H.

1/2

1/2

3 6 4 (4) 3

2 4 6 (6) 3 6 4 (4) 3

Interlude I:
Em6

Spoken: Simply to thy ghost I cling.

A.H.

A.H.

A.H.

A.H.

Gtr. 1

Gtr. 2

Let ring with bar

Let ring

3 3 4 2 1

2 0 2 0 2 0 3 0 0

Simply to thy ghost I reject. Simply to thy ghost I give spi.

Let ring

Let ring

2 0 2 0 2 1 2 0 2 0 3 0

2 0 2 0 2 0 3 0 0

Let ring

Let ring

2 0 2 0 2 1 2 0 2 0 3

2 0 2 0 2 0 3 0 0

Guitar Solo:

AM

AmadeiF

A13

Gr. 3

Git. 3

*Gtr. 1

[illegible]

*2 gals arr for 1

F5

F#5

G5

Am

Am add F

221

The musical score for "The Wind" by The Beatles is presented in two systems. The top system shows the guitar part on a single staff with a treble clef. It includes various chord symbols above the staff: F5, F#5, G5, Am, AmaddF, and Bm. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. A "Let ring" instruction is written below the staff, and a "with bar" instruction is written above the staff. The bottom system shows the bass part on a single staff with a bass clef. It includes fret numbers (10, 8, 6, 5, 4, 3, 2, 1) and chord symbols (F5, F#5, G5, Am, AmaddF, Bm) written below the staff. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. A "Let ring" instruction is written below the staff, and a "with bar" instruction is written above the staff.

Let ring. PM.

ES

F#5

G5

N.C.

loco

semi harm.

A.H. A.H

[illegible]

N.C.

3 A.H. 3 A.H.

9 9 9 8 8 7 5

17 17 15 13 15 (15)

13 15 15 13 14 13 14 13

Gtr 2 *8va* *loco*

Fdbk Gtr 1

17 15 10 15 10 (10) 17 19 10 (10) 17 17 16 17 10

5 (5) 7 (7) 3

Am

Hold bend

15 15 (10) 15 (10) (15) (15) (10) (10)

Let ring

Hold bend

22 22 (24) 22 (24) (22) (24) (22) (24) (24)

* refers to Gtr. 2 only

** Hold bend and rapidly tap on specified fret w/pick.

Interlude II:

Em6
Gtr 2 & 3 *pick slide*

Gtr. 1

Let ring

Let ring

Let ring

2 0 2 0 2 3 0 0 2 0 2 0 2 1 2 0 2 0 5 9

* Gtr. 1 & 2 arr. for Gtr. 1

E^o7

A7(no3)

C5

Let ring

Let ring

E°7

A7(no3)

Moderately fast ↓ = 134

Verse 3:

FS ES

F5 E5

F5 E5

Musical score for the song "Tempter, Tempt-ing, tempt me, mo-lest me. You know that I'll sub-mit." The score is written for voice and piano. The voice part is in the treble clef with a key signature of one sharp (F#). The lyrics are: "Tempt - er, tempt - ing, tempt me, mo - lest me. You know that I'll sub-mit." The piano accompaniment is in the bass clef, featuring a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The score is divided into three measures, each corresponding to a line of lyrics.

G5

F5 G5 F5 F5 E5

FS ES

[illegible]

FS ES

G5

Chris - tians, You — know — they'll sell — you, Ah!

Half-time feel
Moderately ♩ = 100
Chorus:
B5

F#5

B5

F5

F#5

G5

My soul for a goat.

Gtr 2

PM.-----

B5

F#5

B5

F5

F#5

G5

Yet I'll out - live the old

PM.-----

Outro:
N.C.(Cm)

Whisper Ah!

Gtr. 2

A.H.

A.H.

A.H.

A.H.

1/2

1

1

First system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains a long note with a slur and a fermata, with the text "Ah!" written below it. The middle staff has a treble clef and a key signature of two flats. It contains a melodic line with several notes, including a triplet of eighth notes marked "A.H.", and a half note marked "A.H.". The bottom staff has a bass clef and a key signature of two flats. It contains a bass line with several notes, including a triplet of eighth notes marked "A.H.", and a half note marked "A.H.". There are also some wavy lines and a "1/2" marking in the middle staff.

*Repeat & Fade
C5
Gtrs. 1 & 2

Second system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains a long note with a slur and a fermata. The middle staff has a treble clef and a key signature of two flats. It contains a melodic line with several notes, including a triplet of eighth notes marked "A.H.", and a half note marked "A.H.". The bottom staff has a bass clef and a key signature of two flats. It contains a bass line with several notes, including a triplet of eighth notes marked "A.H.", and a half note marked "A.H.". There are also some wavy lines and a "1/2" marking in the middle staff.

*w/ad lib lead gtr. until fade

Third system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains a long note with a slur and a fermata. The middle staff has a treble clef and a key signature of two flats. It contains a melodic line with several notes, including a triplet of eighth notes marked "A.H.", and a half note marked "A.H.". The bottom staff has a bass clef and a key signature of two flats. It contains a bass line with several notes, including a triplet of eighth notes marked "A.H.", and a half note marked "A.H.". There are also some wavy lines and a "1/2" marking in the middle staff.

25 YEARS

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Gtr. 1 tune down 1/2 step.

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderately Slow $\text{♩} = 88$

Intro:
No Chord
Gtr. 1

With ad lib trem bar dives and effects

N.C.

6

D5/A

pick slide With bar (grad. pull up) pick slide With bar (grad. pull up) pick slide With bar (pull up) pick slide With bar (pull up)

pick slide With bar (pull up) pick slide With bar (pull up) pick slide With bar (pull up) pick slide With bar (pull up) pick slide With bar (pull up)

Verse:

E5-9

D5/A

1. I vent my frus-tra-tion at you, old man, af-ter years your ears will hear.—
2. See additional lyrics

PM.

E5-9

You screamed you tried, it's word of a weak-ling and prom-is-es made by a

PM.

D5/A

E5-9

li-ar. Drunk-en li-ar. Now you pick up that splint-ered chair

PM.

D5/A

that was aim-ing for your head.

A

E5-9

E5

head that should have been long a - go kicked in by me. — A -

PM.

D5/A

lone

Chorus:
N.C.

Spoken: I won't lose a second of sleep for this.

DS/A

Don't touch me.

Don't touch me.

Don't touch me

N.C. DS/A

No, nev - er a - gain. — Don't touch me. Don't

1/2 1/2

0 4 (4) 3 1 0 2 (2) 1 4 0 2 0 2 0 3 0 2 0 0 2 0 5

DS/A

touch me. Don't touch me. No! Nev - er a -

2 0 0 2 0 3 0 2 0 0 2 0 5 2 0 0 2 0 5

gain. — Don't touch me a - gain. Spoken: I vow, lest I die tomorrow...

pick slide pick slide pull up on trem. bar and hold

0 (0) 0 (0)

Outro:
N.C.

Err!

PM PM PM PM PM PM

3(3) 3(3) 3(3)

0 0 0 0 1 1 1 3 1 0 0 0 0 1 1 1 3 1 0 0 0 0 1 1 1 3 1

You'll nev-er be the fath-er I am.—— The

bas - tard fath - er to the thou - sands of the ug - ly, crit-i - cized, un - want - ed. The

Double-time feel

ones with fath - ers just like you.—— We're fuck-ing you back, fuck-ing you back. I'm

Half-time feel
Repeat and Fade
N.C.

show-ing my life——right down your throat. Can I find the guts,—— can I feel the heart?——

Look at the ground - as you choke me up, does it taste like Teq - uil - a, or fail - ure?

PM.

3 (3)

1 1/13 1

Double-time feel

Fuck-ing you back, we're fuck-ing you back. We're fuck-ing you back, we're fuck-ing you back. We're

PM.

3 (3)

1 1/13 1

Additional Lyrics

Verse 2:

Orphaned to the dope and drinks, I learned my lessons well,
Somehow(?), from you. No tears. Can't clutch my regrets,
But these years of detachment have left me with
Demons now surfacing. But I'm becoming more than nothing.
You never knew the answers to any of my questions, did you?
You made up all the answers to my unimportant existence.

Chorus 2

You don't have to dump me off, not again.
Don't touch me.
Don't touch me.
Fuck no! Never again!
Don't touch me.
Don't touch me.
Don't touch me.
Fuck...

Outro:

Criticize
We're fucking back, fucking you back.
Unwanted, the one's with fathers just like you
We're fucking you back, fucking you back.
We're fucking back! (Fade out)

Em7 Em7(maj7)+5 E°7 Em7addA N.C.

I feel you'd steal my skin to try and wear me. I was be - trayed - one more day

Gtr. 1 Gtrs. 1 & 2

grad bends 1/2 1/2 f

0 0 0 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

of my short life. - You were car - ried a - way, - had no shame.

1/2 1/2 1/2

2 (2) (2) 2 (2) 3 0 2 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

Just suf - fi - cate - my be - ing. I was me, - but you were - n't you. -

1/2 1/2 1/2

2 (2) (2) 2 (2) 1 0 2 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

You were stick - ing to me - like a scab. - So I peeled you a - way, - bled for days.

1/2 1/2 1/2

2 (2) (2) 2 (2) 3 0 2 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

Then stepped out of my - self. —

B \flat /D A5addD A \flat 5addD

0 0 0 0 0 0 0 0 3 5 2 (2) (2) 2 (2) 2 (2) 2 6 5 4 0 0 0 4 (10)

Chorus:
N.C.

I'm shed - ding skin, — chang - ing with-in, — fall - ing in. —

PM

0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 2 2 2 1 1 0 0 1

Through swol - len eyes, — dreamed you died, — caught in - side. —

(PM)

0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 2 2 2 1 1 0 0 1

I'm shed - ding skin, — spread - ing thm, — sev - ered stem. —

(PM)

0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 2 2 2 1 1 0 0 1

Cre - at - ed the end, — kill - ing a friend, — I'm shed - ding my skin.

(PM) — — — — —

0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 2 3 1 1 0 0 1

B \flat /D **A5addD** **A \flat 5addD** **Bridge:** **N.C.**

You're fuck - ing — and suck - ing —

PM — — — — — PM. — — — — —

6 6 4 6 4 1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3

You're friend - less, it's end - less. — Your flow - er — has sour - ed. —

PM. — — — — — PM. — — — — — PM. — — — — — PM. — — — — —

1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3

Double-time feel

It's end - less, — you're friend - less. — It's hard - er, it's

PM. — — — — — PM. — — — — — PM. — — — — — PM. — — — — —

1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3

strong - er, but no one's been in-side you long - er and hard - er and

PM .. PM. PM PM.

1 2 1 3 1 3 0 3 1 2 1 3 1 3 0 3 1 2 1 3 1 3 0 3 1 2 1 3 1 3 0 3

Half-time feel

deep - er. To get you off, you need the fear. The fear, the fear,

PM PM

1 2 1 3 1 3 0 3 1 2 1 3 1 3 0 3 1 2 1 3 1 3 0 3 2 3 2 4 2 5 3 4 3 3

the fear, the fear, It's —

A5 G5 F#5 F5

3

3 6 4 5 4 6 4 4 7 5 6 5 7 5 7 6 5 3 2 3 2 5 2 7 5 4 3 2 1

Verse 3:
N.C.(E5)B \flat 5/F

(E5)

B \flat 5/F

nev - er love. Blood - y touch. Bro-ken wrist. Need-le rust

PM PM

9 3 9 3 3 3 12 3 12 3 9 9
7 1 7 1 1 1 10 1 10 1 3 3
0 0 0 0 1 1 0 0 0 0 1 1

(E5) B \flat 5/F (E5) B \flat 5/F

Chok-ing throat. Swal-lowed teeth. Head fuck. No peace.

PM.

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains four measures of music with lyrics: "Chok-ing throat.", "Swal-lowed teeth.", "Head fuck.", and "No peace.". The guitar line is in treble clef and contains four measures of music. The first two measures are marked with "PM." and a dotted line. The fret numbers for the guitar line are: 9, 3, 9, 3, 3, 3, 12, 3, 12, 3, 3, 3, 10, 1, 10, 1, 1, 1.

(F#5) C5/G (F#5) C5/G

I'm shed-ding my— skin. to peel— you off of

PM.

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains four measures of music with lyrics: "I'm shed-ding my— skin.", "to peel— you", and "off of". The guitar line is in treble clef and contains four measures of music. The first two measures are marked with "PM." and a dotted line. The fret numbers for the guitar line are: 11, 5, 11, 5, 5, 5, 14, 5, 14, 5, 5, 5, 12, 3, 12, 5, 5, 5.

(E5) B \flat 5/F (E5) B \flat 5/F N.C.

me. You've got to love me! Yeah.

PM.

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains four measures of music with lyrics: "me.", "You've got to love me!", and "Yeah.". The guitar line is in treble clef and contains four measures of music. The first two measures are marked with "PM." and a dotted line. The fret numbers for the guitar line are: 9, 3, 9, 3, 3, 3, 12, 3, 12, 3, 3, 3, 10, 1, 10, 1, 1, 1.

Guitar Solo I:
N.C.(E5)

PM.

The guitar solo is a single melodic line in treble clef with a key signature of one sharp (F#). It contains four measures of music. The fret numbers for the solo are: 13, 13, 14, 12, 14, 14, 12, 13, 14, 12, 14, 14, 12, 14, 14, 12, 14, 12, 14, 12, 14, 12, 10, 7, 10.

(F#5) C5/G (F#5) C5/G

I'm shed - ding my skin, to drain you out of me.

PM. PM

(E5) Bb5/F (E5) Bb5/F N.C.

You've got to hate me! Yich!

PM. PM

Interlude:
N.C.

Gtr. 1

semi - harm.

Gtr. 2

Gtr. 3

mf

PM. - - - - - PM. - - - - -

13 14 17 13 14 17 13 14 17 14 16 18 15 17 19 15 17 19 15 17 19 15 17 19

Gtrs. 1 & 2

semi-harm. With bar (dive)

1 2 3 9

[illegible]

(E5) Bb5/F (E5) Bb5/F (E5) Bb5/F

Gtrs. 1 & 2

PM.4

The image shows a page of guitar tablature for a piece in 4/4 time. The main melody is written in standard notation on a treble clef staff, with a key signature of one sharp (F#). The tempo is marked '4/4'. The main melody alternates between E5 and Bb5/F chords. The guitar solo section is marked 'Outro: (E5)' and 'Bb5/F'. The tablature includes fret numbers (0, 1, 3) and various musical notations like PM (Palm Mute) and X (bent notes).

Main Melody:

- Measure 1: E5 chord, notes G4, A4, B4, C5. PM.
- Measure 2: Bb5/F chord, notes Bb4, A4, G4, F4. PM.
- Measure 3: E5 chord, notes G4, A4, B4, C5. PM.
- Measure 4: Bb5/F chord, notes Bb4, A4, G4, F4. PM.

Guitar Solo Section:

- Measure 5: E5 chord, notes G4, A4, B4, C5. PM.
- Measure 6: Bb5/F chord, notes Bb4, A4, G4, F4. PM.
- Measure 7: E5 chord, notes G4, A4, B4, C5. PM.
- Measure 8: Bb5/F chord, notes Bb4, A4, G4, F4. PM.

Tablature:

- Measure 1: 0 0 1 1 1
- Measure 2: 0 0 1 1 1
- Measure 3: 0 0 1 1 1
- Measure 4: 0 0 1 1 1
- Measure 5: 0 0 1 1 1
- Measure 6: 0 0 1 1 1
- Measure 7: 0 0 1 1 1
- Measure 8: 0 0 1 1 1

Verse 2.

verse 2.
I don't think you belong in here, I feel I'm sick.
Don't ask because you know damn well where I've been.
I've kept a simple woman through the thick and thin.
But I've found the guts to sever from my Stamese twin.
I throw you away. Every day. A dead part of life.
Strangling back. Seething black. In between my longing for fortune.
Blood on my face that came from your face.
The mix of kissing and bleeding. I put you away.
I shut you away. I pissed you away. I threw you away.

9 7 6 4 4

9 7 6 5 5

*Pitches are approximate

F5
Gtrs. 1 and 2

P.M. throughout
w/wah wah

G5 F5 G5 F5 A5 Bb5 A5

This is feed-ing what I am, yeah.

F5 G5 F5 G5 F5 G5 F5 A5 B \flat 5 B5

F5 G5 F5 G5 F5 A5 B \flat 5 A5

F5 G5 F5 G5 F5 G5 F5 A5 B \flat 5 B5

F5 G5 F5 G5 F5 A5 B \flat 5 B5 F5 G5 F5 G5 F5 A5 B \flat 5 B5

F5 G5 F5 G5 F5 A5 B \flat 5 A5 F5 G5 F5 G5 F5 A5 B \flat 5 B5

Verses 1 and 2:
N.C.(Gm)

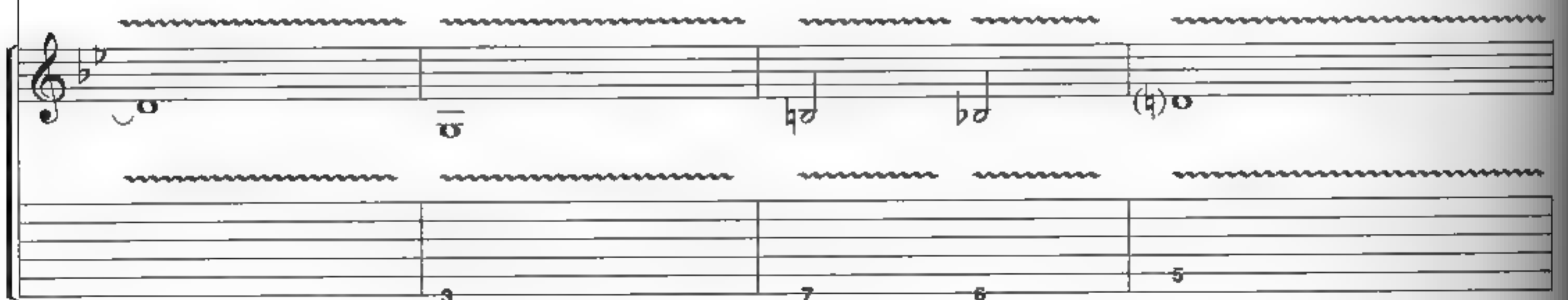


2. See additional lyrics.

Gtr. 1



Gtr. 2



— for. I've al-ways been in - se - cure to

PM. A.H. 1

4 5 4 5 3 (3) 3 7 8

PM. 1/2

4 5 4 5 4 (4) 3 7 8

o - pen up and show love. — Some

(b) 3 3

4 3

pret-ty girl with long hair, some bald guy writh-ing.

A.H. 1st

7 6 4 4

*Pitches are approximate.

Choruses 1 and 2:

E5

C5

E5

1. Re - jec - tion, the kind that's self in - duced. Re - jec - tion,
2. See additional lyrics.

Gtrs. 1 and 2

2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0

Bb5

E5

C5

the tongue that's bit - ten through. Re - jec - tion, the naus - e - at - ing stab.

2 2 0 2 2 0 2 2 0 2 2 0 2 2 0 2 2 0

E5

To Coda

Interlude:

F5

Re - jec - tion,

it's feed - ing what I am. —

Yeah,

Short fuse. —

G5 F5

G5 F5 A5 B \flat 5 A5 F5

G5 F5

G5 F5 A5 B \flat 5 B5

F5 G5 F5

G5 F5 A5 B \flat 5 A5 F5

G5 F5

G5 F5 A5 B \flat 5 B5D.S. al Coda

Coda

Guitar Solo:
N.C.(E5)

Guitar 3

Measures 1-4 of the guitar solo. Measure 1: Treble clef, key of E major (one sharp). Fingering: 15, 17. Measure 2: Fingering: 17, 17, 17, 17. Measure 3: Fingering: 17, 20. Measure 4: Fingering: 20, 20, 20, 20. Includes a triplet of eighth notes in measure 2.

Measures 5-8 of the guitar solo. Measure 5: Fingering: 17, 15, 17, 18, 17, 15. Measure 6: Fingering: 15, 12, 15, 12, 17. Measure 7: Fingering: 15, 12, 15, 12, 15, 12. Measure 8: Fingering: 15, 15, 12, 15, 11, 14, 11. Includes a triplet of eighth notes in measure 5.

Measures 9-12 of the guitar solo. Measure 9: Fingering: 19, 12, 15, 19, 15, 12. Measure 10: Fingering: 19, 12, 15, 19, 15, 12. Measure 11: Fingering: 19, 12, 15, 19, 15, 12. Measure 12: Fingering: 19, 12, 15, 19, 15, 12. Includes a triplet of eighth notes in measure 9.

F5

Gtr 1

8va

Measures 13-16 of the guitar solo. Measure 13: Fingering: 20, 7, 9. Measure 14: Fingering: 7, 9, 9. Measure 15: Fingering: 9, 7. Measure 16: Fingering: 12, 10, 12, 10, 12, 10. Includes a triplet of eighth notes in measure 16.

F5

w/Fill 1 (Gtr. 1, 4 times)

N.C.(ES)

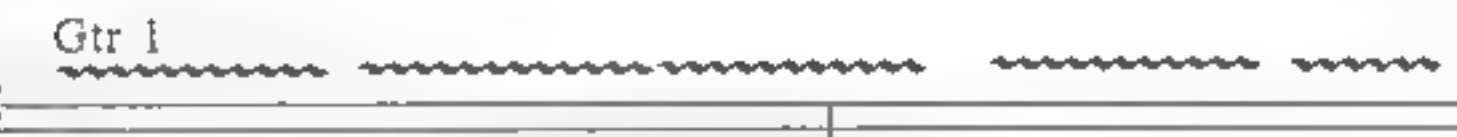
N.C.(E5)

The musical score for 'N.C.(E5)' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melody of eighth notes, often beamed in pairs, with various accidentals (sharps, flats, naturals) and slurs. The bottom staff is a bass line consisting of numbers (5, 6, 7, 8, 9, 10, 11, 12) placed on a five-line staff, indicating fingerings or specific notes for a bass instrument. The piece is divided into two measures by a vertical bar line.

w/Fil, 2 (Gtr 2)

Fill 1

Gtr 1



5 7 9 5 7 9

[illegible]

[illegible]

B♭5 **E5** **C5**

will give you to the skies, Re - jec - tion, it makes me more than man.

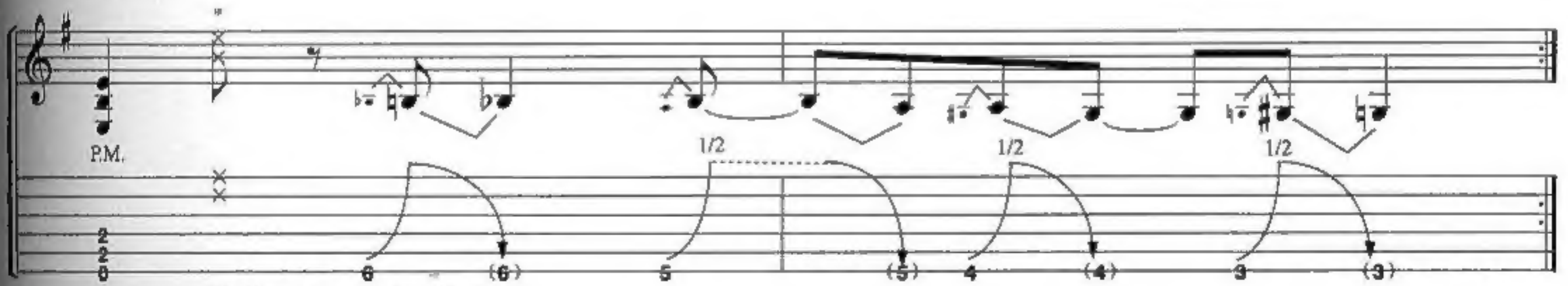
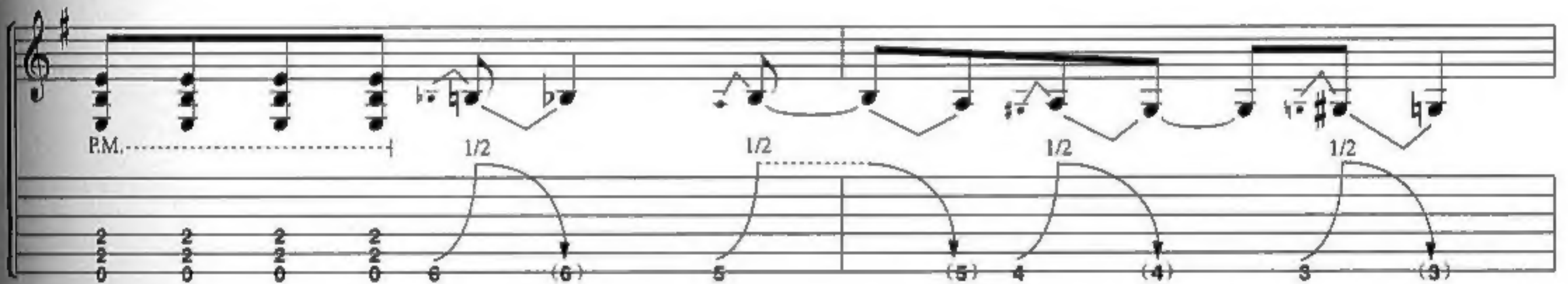
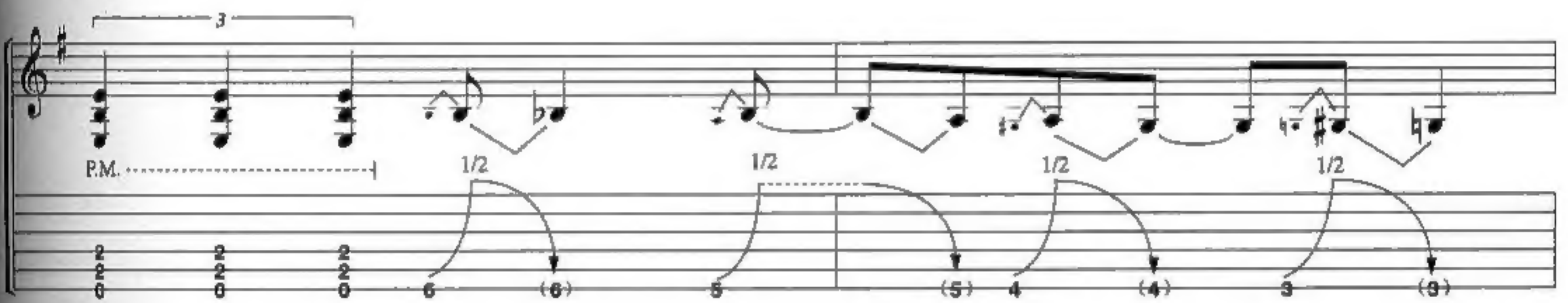
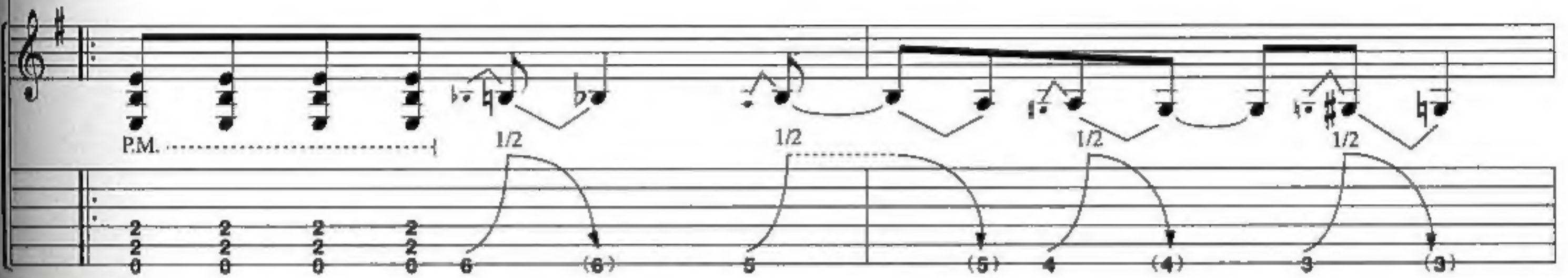
The musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#). It contains the melody for the lyrics. The middle staff is the piano accompaniment, also in treble clef, featuring chords and single notes. The bottom staff is the bass line, written in bass clef, providing harmonic support. The lyrics are written below the vocal staff. The piece is divided into three measures, each with a chord symbol above it: B♭5, E5, and C5.

E5

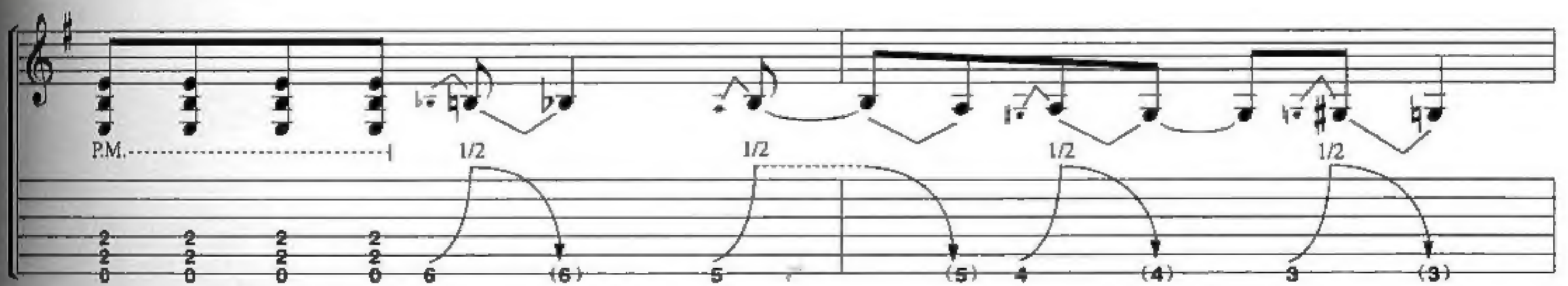
Re - jec - tion, is drown - ing what I am.

Outro:
E5

(1st time only)



*Strike strings on other side of nut.



(E5)

P.M.

1/2 1/2 1/2 1/2

2 2 2 2 0 6 (6) 5 (5) 4 (4) 5 (3)

P.M.

1/2 1/2 1/2 1/2

2 2 2 2 0 6 (6) 5 (5) 4 (4) 3 (3)

1/2 w/fdbk.

2 0 6 (6)

Additional Lyrics

Verse 2:
 If there really is a god
 Then it's punishing me constantly.
 She let me taste that sugarhole
 And of course I wanted more.
 But no, I'm reduced to a Rotty panol snort
 And a lot of drinks.
 This shit goes on and on, just look
 Down my pants. (To Chorus 2:)

Chorus 2:
 Rejection, it ain't a fucking game.
 Rejection, my human dick to blame.
 Rejection, a sociopathic plan.
 Rejection is feeding what I am. (To Guitar Solo)

STRENGTH BEYOND STRENGTH

BECOMING

5 MINUTES ALONE

I'M BROKEN

HARD LINES, SUNKEN CHEEKS

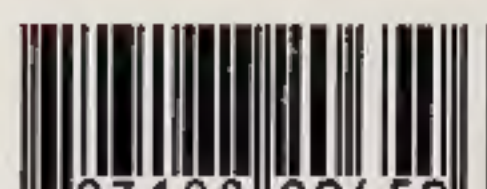
25 YEARS

SHEDDING SKIN

THROES OF REJECTION



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15800 N.W. 48th Avenue • Miami, FL 33014
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7 23188 20650 6

ISBN 0-89724-273-4

\$22.95
In U.S.A.
GF0650